1903.

TECHNICAL ART SERIES

PLATES I TO XXXV

Illustrations of INDIAN INDUSTRIAL ART

for the use of Art Schools & Craftsmen

Reproduced in Photogravure from examples displayed at the
INDIAN ART EXHIBITION DELHI, 1902-03.

SURVEY OF INDIA OFFICES, CALCUTTA.
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Price Rs. Eight As. Twelve

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CONTENTS.

TECHNICAL ART SERIES, 1903.

PLATE I.

CARVED DOORWAY, DRAVIDIAN STYLE FROM BELLARY.

THIS is a copy of one of the doors to be seen in Bellary City. The design is exceedingly quaint both in its proportions and details and the carving shews a freedom of touch that gives it an additional charm. It was made at the instance of Sir George Watt for the Indian Art Exhibition, Delhi, who describes it as manifesting both Dravidian and Chalukyan feeling.



Photogravure. Survey of India Offices, Calcutta, October 1903.

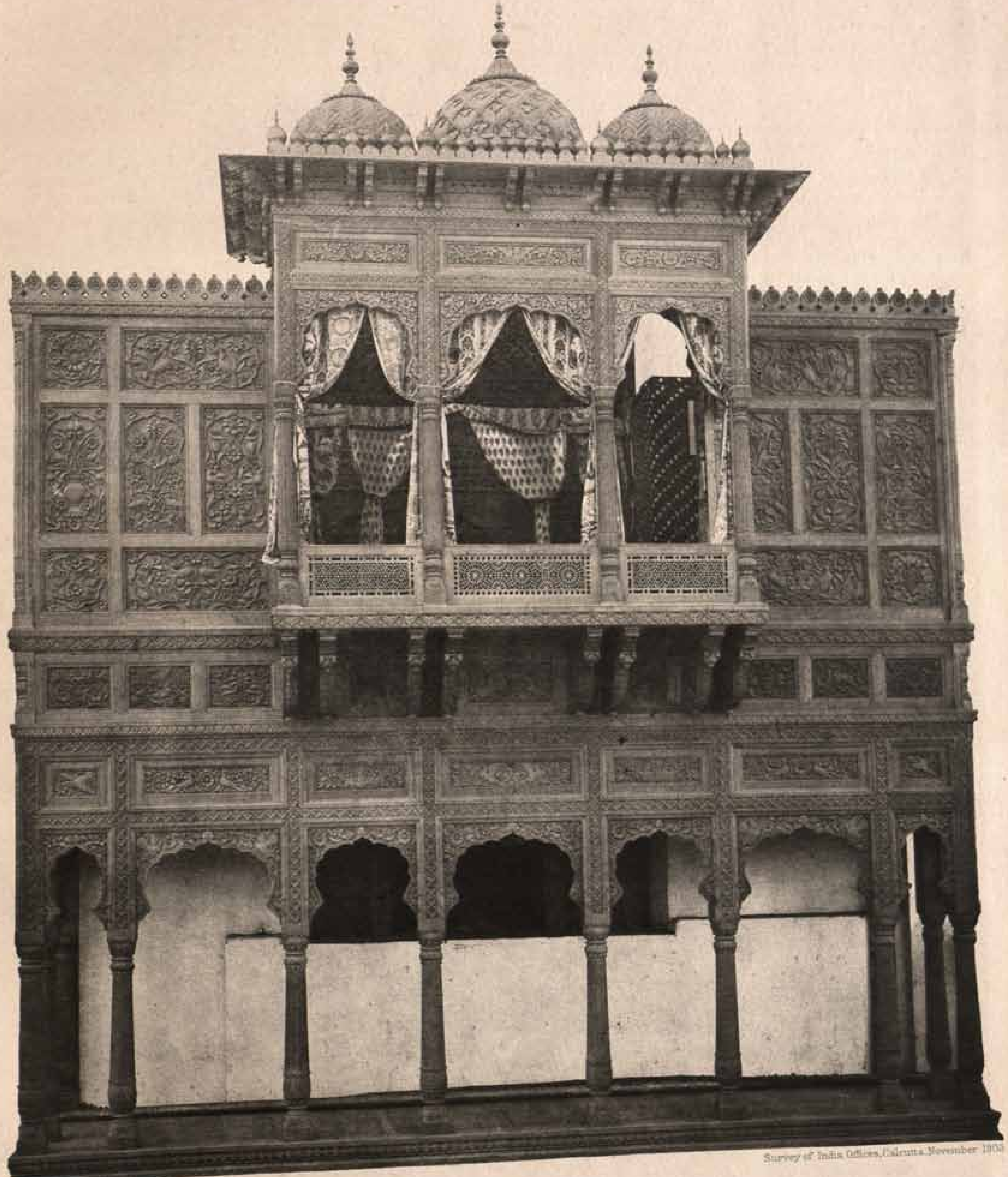
CARVED DOOR-WAY DRAVIDIAN STYLE, FROM BELLARY.

TECHNICAL ART SERIES, 1903.

PLATE II.

CARVED BALCONY IN WOOD FROM LAHORE.

THIS was executed in the Mayo School of Art, Lahore, and formed the façade of a room in the Indian Art Exhibition held at Delhi in 1902-3. It is all of deodar wood and is designed on similar lines to most of the old woodwork to be seen in Lahore City. The chief feature, it will be noticed, is a projecting bay window called a "*bokharcha*", a very common architectural decoration in the Punjab. The foliated arch or "*mehrab*", a Mahomedan form, is observable while the fluted pillars and decorated domes are of a character frequently to be seen in Sikh buildings.



Survey of India Offices, Calcutta, November 1903

Photogravure.

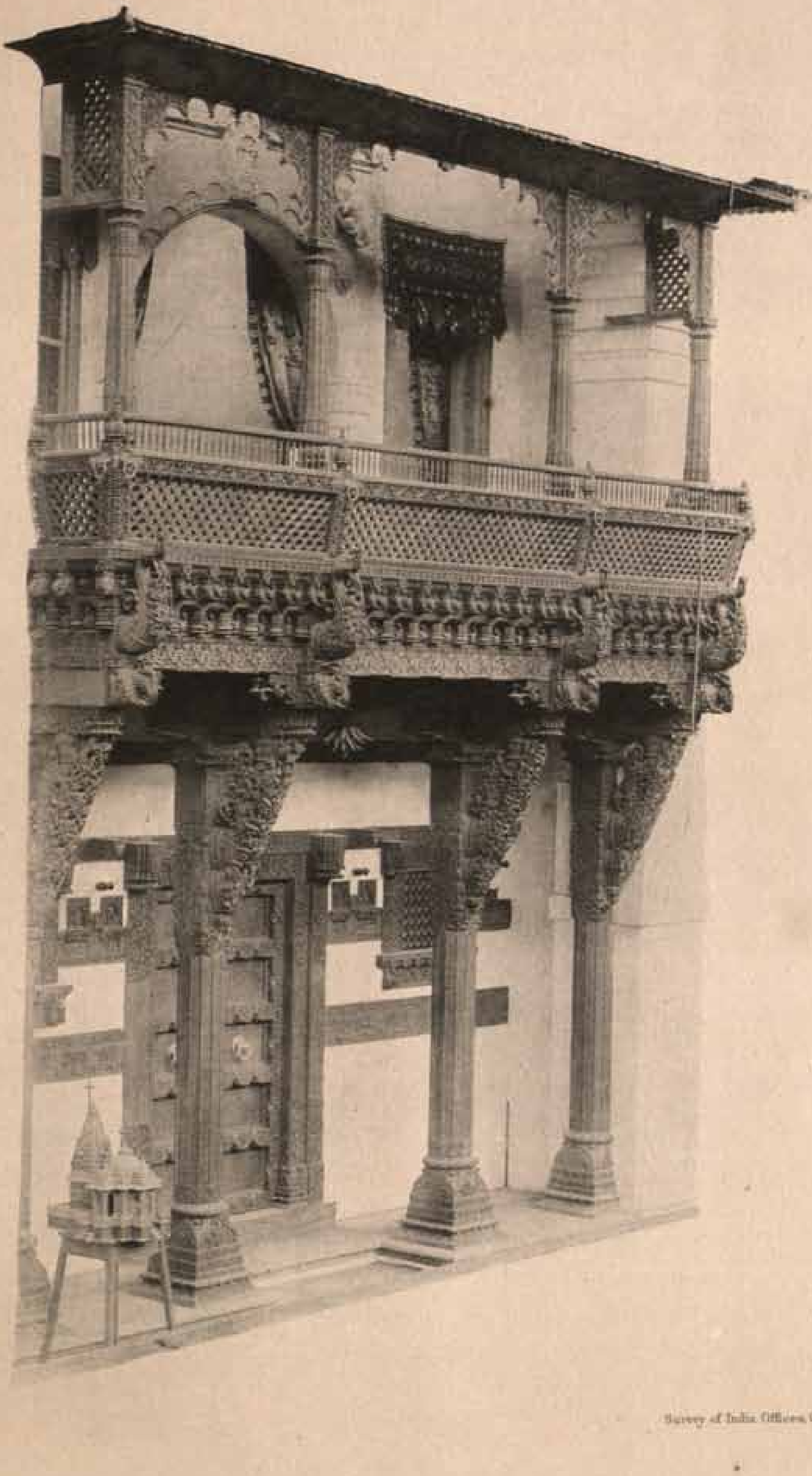
CARVED BALCONY IN WOOD, FROM LAHORE.

TECHNICAL ART SERIES, 1903.

PLATE III.

CARVED HOUSE-FRONT, IN HINDU STYLE, OF KATHIAWAR.

THIS plate is taken from a full sized copy of a portion of a Rajput Chief's palace in Kathiawar. It consists of a wooden façade fixed to a wall of masonry. The whole design is worked out according to certain time-honoured rules and traditions, every dimension and detail being carefully observed. The laws regulating the design and construction of this particular style of architecture will bear comparison with the canons of the Greeks, and an interesting and musical poem in Gujrati describes them all.



Photogravure.

Survey of India Offices, Calcutta, October 1903.

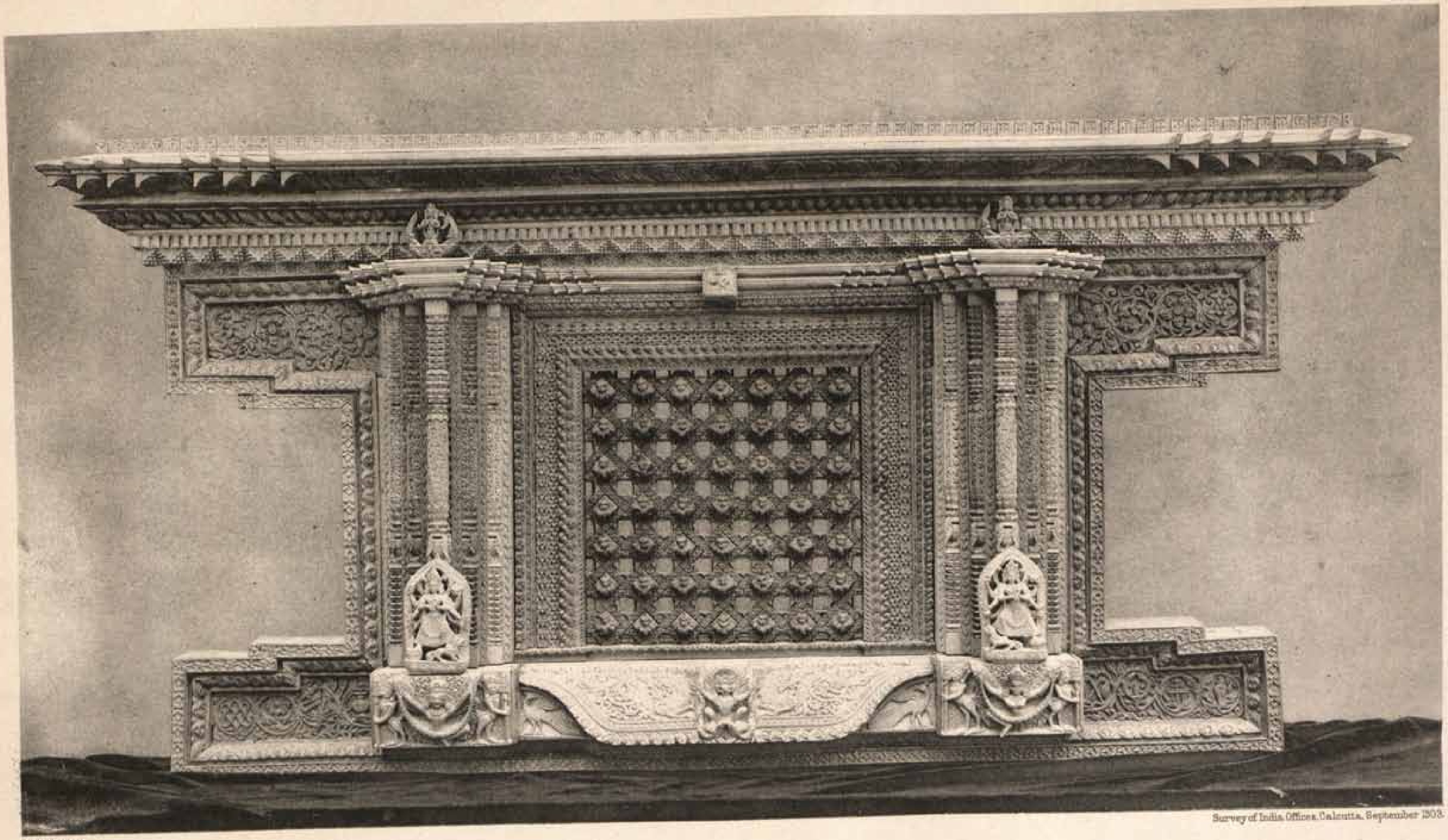
CARVED HOUSE-FRONT IN HINDU STYLE OF KATHIAWAR.

TECHNICAL ART SERIES, 1903.

PLATE IV.

CARVED WOODEN WINDOW FROM NEPAL.

THE wood-carver of Nepal characterizes his art by the curious practice of superimposing different woods into a kind of applique which distinguishes his work at once. This plate represents a typical piece of Nepal wood-carving suitable for a support or overmantel, and is executed in 3 different coloured woods, a white, black and brown. The design is architectural, and a frequent use of mythological forms may be noticed, both characteristic features of the style of wood-carving in the country.



Photogravure.

Survey of India Offices, Calcutta, September 1903.

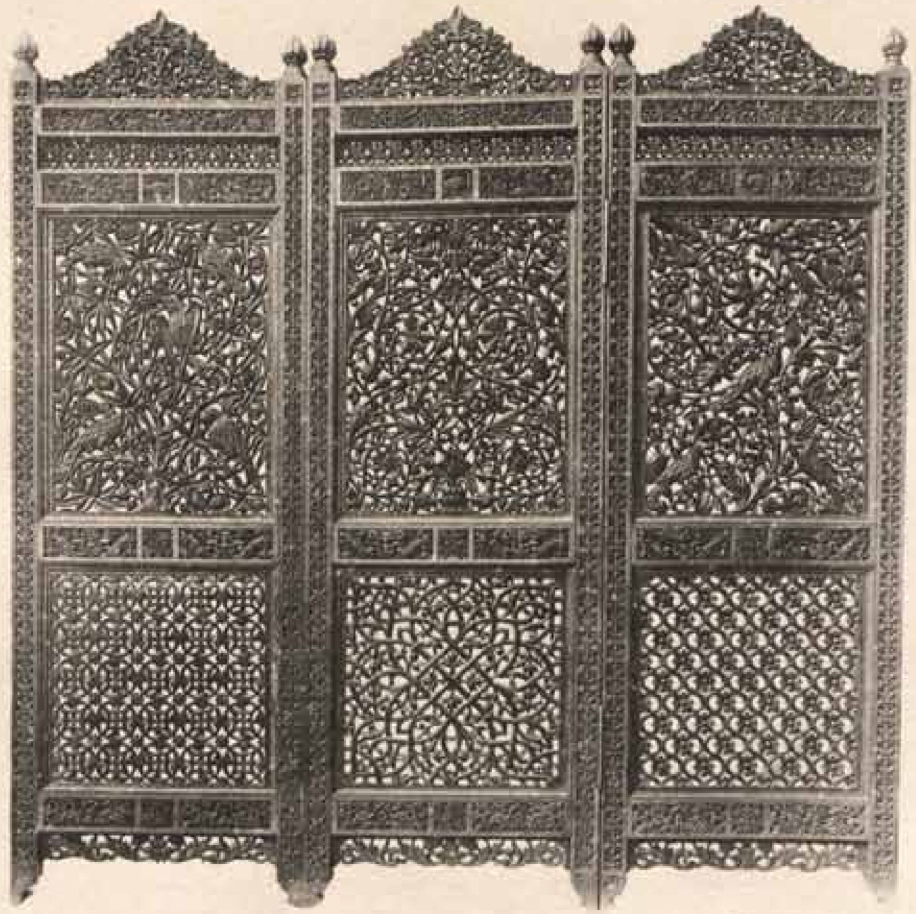
CARVED WOODEN WINDOW, FROM NEPAL.

Scale ¼.

TECHNICAL ART SERIES, 1903.
PLATE V.

SCREEN FROM BOMBAY.

THIS piece of wood-carving was executed in the Sir Jamsetjee Jeejebhoy School of Art, Bombay. The panels are of teak, pierced and carved on both sides, while the frame is in blackwood.



Photogravure. Survey of India Offices, Calcutta, September, 1903.

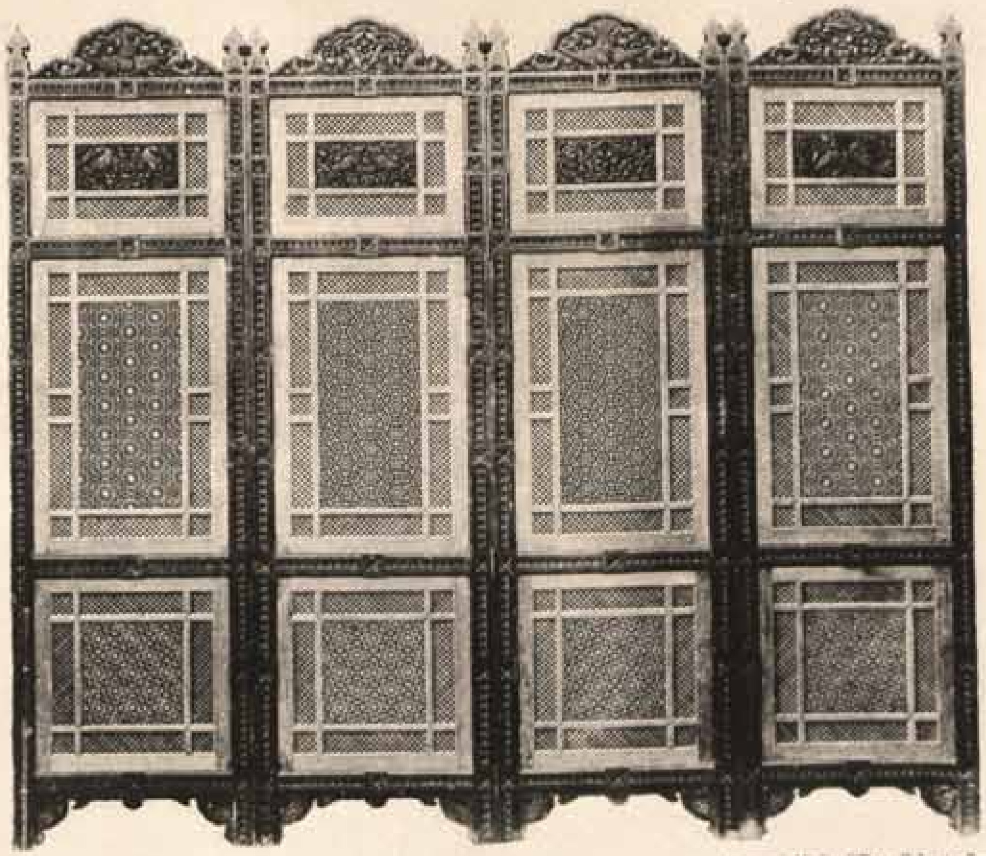
SCREEN FROM BOMBAY.

TECHNICAL ART SERIES, 1903.

PLATE VI.

SCREEN FROM AMRITSAR.

A form of decorative joinery known as pinjra (cage) work is a special feature of the wood-carving of the Punjab. It is constructed by joining thin strips of wood together in the form of geometrical patterns and is often done so cleverly as to be mistaken by the uninitiated for fret-work. The screen shewn in this plate is a typical example of the style of work now being done by several families of Sikhs at Amritsar. The woods used are deodar and shisham, and the joinery and general finish of this article is of a very high order. The panels, it will be noticed, are of pinjra work, two or three different designs being displayed. The variety of patterns that can be obtained in this manner is of course very great and occasionally specimens can be purchased in which the work is so fine as to be almost compared to lace. The workmen have names for each of these geometrical designs and it is only necessary to mention one of these to get the pattern desired. Pinjra is also made in Kashmir and some exceptionally good work is done at Peshawar, where often very elaborate and intricate designs are worked out by this process.



Photogravure.

Survey of India Offices, Calcutta, September 1903.

SCREEN FROM AMRITSAR.

TECHNICAL ART SERIES, 1903.

PLATES VII, IX AND X.

CARVED SANDALWOOD FIGURES FROM MYSORE.

SANDALWOOD is probably one of the most suitable of all materials for ornamental treatment and nowhere is this carried to such a high standard of excellence as in Mysore. Caskets, book-covers, shrines and panels of all kinds are most elaborately carved in this beautiful wood, and for design, intricacy of detail, and minuteness of finish they are rarely excelled in any other Indian handicraft. A common fault in all this work, however, is the extremely bad joinery. Almost every article, however small, is done in several pieces of wood joined together in the most slovenly manner, with the result that the work comes to pieces, often shortly after it has left the maker's hands. Efforts have been made to correct this, but the indifference of the workmen has led to no appreciable results. Probably one of the finest pieces of the sandalwood carver's art ever turned out is shewn in Plate X. This is a panel from the cover of a casket, the work of a number of the most expert carvers in the State. Plate VII represents a spandril for a doorway in the Darbar hall of the new palace at Mysore. It depicts an incident in the life of Krishna. The pastoral scene in the narrow panel on the lower part is a most delicate specimen of relief, beautifully executed and perhaps one of the best parts of the design. Plate IX is a representative specimen of the religious scenes commonly depicted by these craftsmen. They are all somewhat of the same general character and are very highly finished. The central decoration on the base is usually made up of floriated dragons in various spirited attitudes.



Photogravure.

Survey of India Offices, Calcutta, October 1903.

SANDAL-WOOD CARVING FROM MYSORE.

TECHNICAL ART SERIES, 1903.

PLATE VIII.

CARVED WOODEN PANEL, REPRESENTING LUKHI DEVI, FROM BHAVNAGAR.

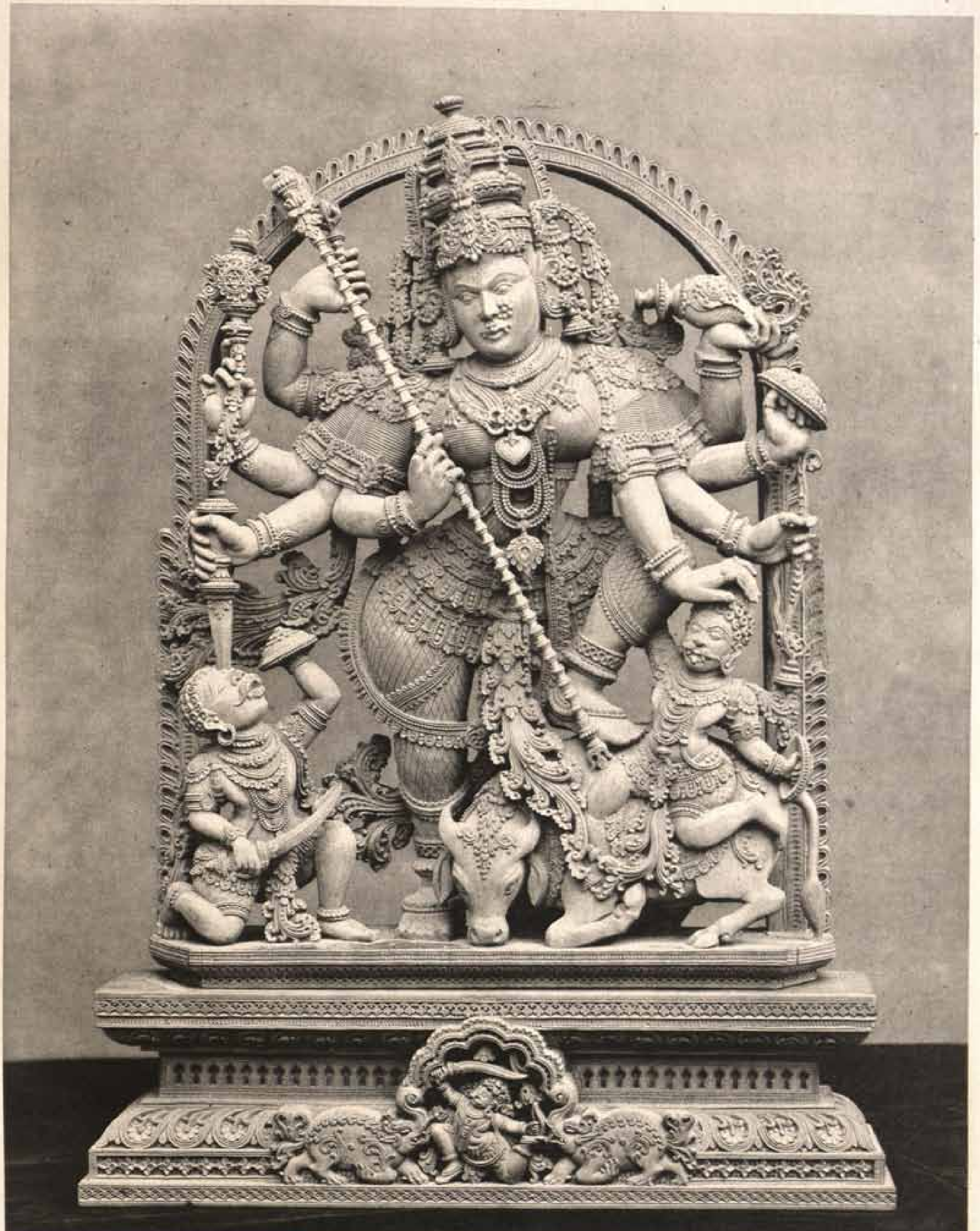
THIS is a reproduction to full scale of a panel from the Kathiawar house-front in Plate III. From this the character of the carving and general technique of the work can be distinctly seen.



Photogravure. Survey of India Offices, Calcutta, September 1903.

CARVED WOODEN PANEL REPRESENTING LUKHI DEVI, FROM BHAVNAGAR.

Full Scale.



Photogravure. Survey of India Offices, Calcutta, August 1903.

CARVED SANDAL WOOD FIGURE OF DURGA OR DEVI IN THE ACT OF SLAYING MAHISHASURA, FROM MYSORE.

⅓ Scale.



Photogravure. Survey of India Offices Calcutta, September 1903.

A CARVED PANEL IN SANDAL WOOD—MYSORE.

TECHNICAL ART SERIES, 1903.

PLATE XI.

BURMESE WOOD CARVING.

A specimen of pictorial wood carving as occasionally carried out by the Burmese. It is a portion of a frieze over a carved archway and is executed in teakwood. A characteristic feature of Burmese wood carving is the amount of undercutting indulged in. The relief obtained is very often almost in "the round" and frequently parts are carved separately and attached by pegs or sockets. It is doubtful from an artistic point of view whether Burmese carvers have made a proper use of the material they employ. The effects are so laboriously attained and the finished article is so fragile that it might be much more easily and satisfactorily obtained in a more suitable material.



Photogravure.

Survey of India Offices, Calcutta, October 1903.

BURMESE WOOD-CARVING.

TECHNICAL ART SERIES, 1903.

PLATES XII AND XIII.

BURMESE WOOD-CARVING.

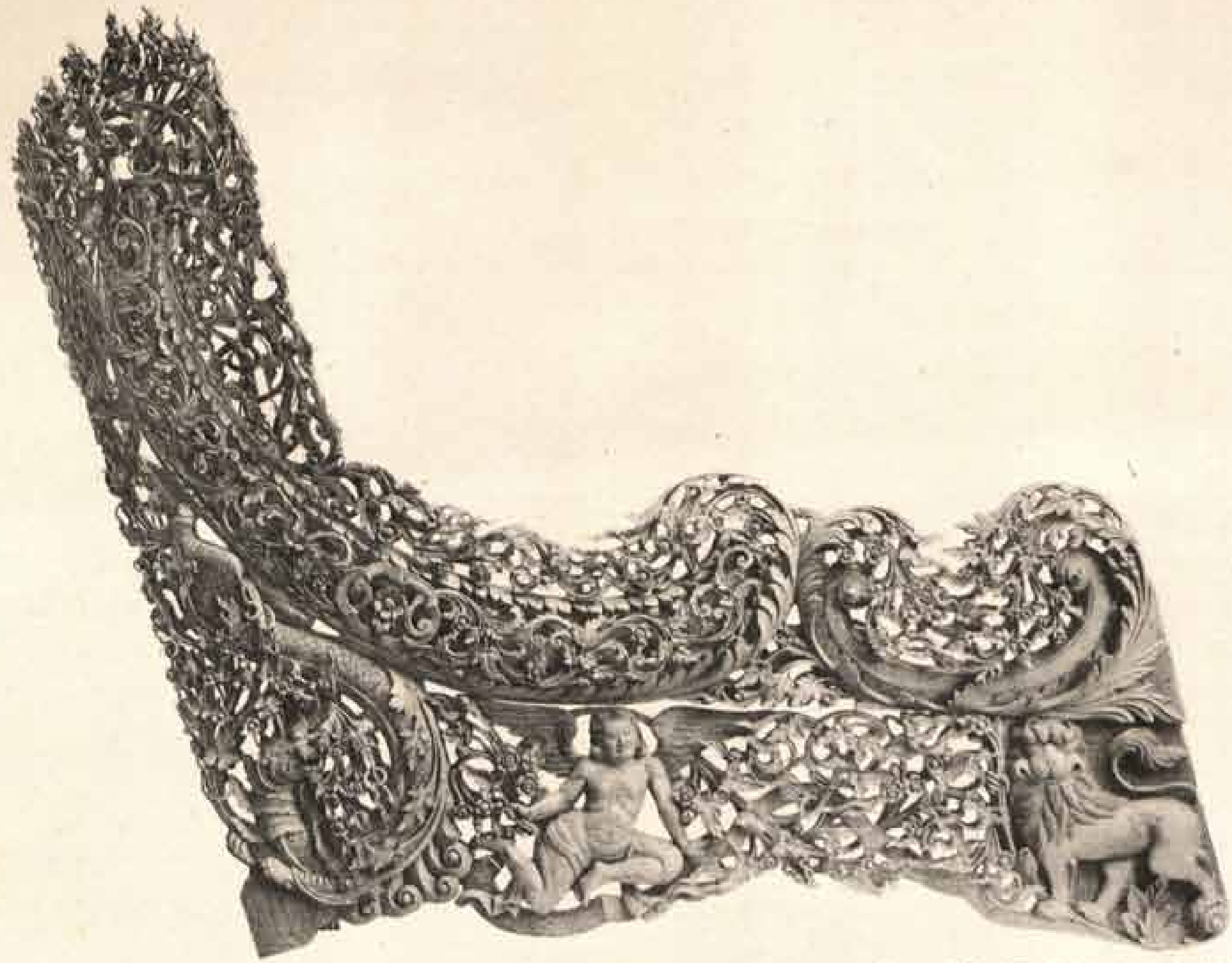
THE Burman has in his favourite material, teak, developed a style of wood-carving peculiarly his own. Using this somewhat unpromising and heavy wood, as seen in its rough state, he appears to twist and turn it about as one would clay, leather, or thin metal, until such a light feathery and fantastic design is produced that the original material is almost unrecognizable. Whether this is a proper use to put to teak-wood is a matter of opinion; this work is frequently so fragile as to almost crumble to pieces at a touch, but nevertheless it carries a charm with it that deserves criticism and stamps the Burman as an artist to his finger-tips. Plate XII shows a gong-stand of very characteristic design and treatment. Distinct entirely from any Indian influence and shewing throughout a decidedly Chinese feeling, it exhibits a quaint and exaggerated collection of ideas, displayed in a wonderfully artistic manner. Plate XIII represents a characteristic piece of decoration found on many of the boats to be seen plying on the rivers of Burma. This specimen is rather more richly carved than those ordinarily seen, but the main lines are the same. One of these pieces of carving is fixed on to each side of the stern of the boat, and the seat of the steersman is situated between. A group of these craft decorated in this manner is a most picturesque sight, and one frequently to be met with near the river-side villages of Burma.



Photogravure

Survey of India Offices, Calcutta, September 1903.

A BURMESE GONG-STAND.



Photogravure. Survey of India Offices, Calcutta, September 1903.

STEERING CHAIR FOR A BURMESE BOAT.

TECHNICAL ART SERIES, 1903.

PLATE XIV.

BURMESE BOX, GILT AND LACQUERED.

THE art of decorating articles with lacquer is much practised in Burma and takes several forms. The *hpungi* box or priests coffer shewn in this plate admirably displays two of these, the relief work of Mandalay and the flat decoration of Prome. The chief material used in this art is what is known as "*thitsi*," an oleo-resin from a tree called by botanists "*melancuhœa usitata*." This for the relief work is mixed with rice husk or cow-dung ashes until it becomes of the consistency of putty. Using this as a modelling paste, such parts as the figure on the right hand side of the box are made. After a few hours this sets quite firm and becomes as hard as the wood to which it is attached. A large amount of this kind of work is turned out in Mandalay, chiefly in the decoration of pagodas and furniture in the monasteries.

The lacquer work of Prome is a form of flat decoration and the greater part of the box represented in the plate is covered by this process. The surface of the article is coated with a number of layers of "*thitsi*," each coat being allowed to dry and being rubbed down before a fresh one is applied. The final varnish may be black or red according to the colour required in the design with which the article is to be decorated. The pattern is then painted on with a mixture of powdered orpiment and gum. Gold leaf is next applied over the whole, which when dry is washed and easily comes away from the parts originally painted with the orpiment, leaving the pattern delineated in the black or red colour of the final coat of "*thitsi*." The Burmese books, to be seen in almost any collection of art manufactures from Burma, are prepared in this way, but this art, which must have been an important one once, has now very much declined.



Photogravure.

Survey of India Offices, Calcutta, September, 1903.

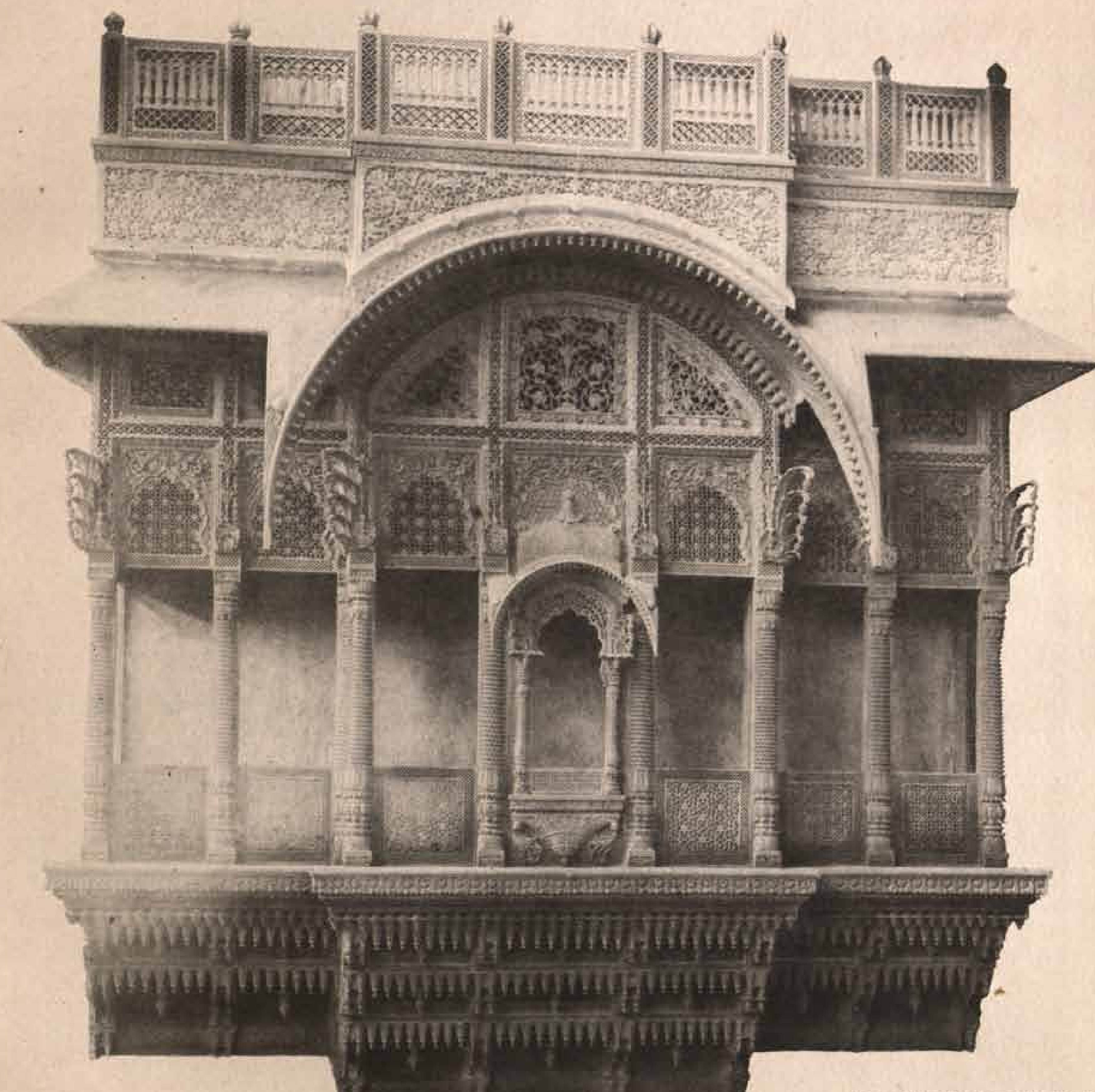
BURMESE BOX - GILT AND LACQUERED.

TECHNICAL ART SERIES, 1903.

PLATE XV.

CARVED SANDSTONE BALCONY (JAROKHA) FROM JODHPUR.

THIS represents a reproduction in the same materials as the original of an old sandstone housefront in the city of Jodhpur. It is made in two colours of stone, the red and the yellow, and was specially executed for the Indian Art Exhibition, Delhi, by the master mason of the State. To the student of architecture the style of carving is almost too elaborate and fragile for the material, but this is to an extent compensated for by the richness of the general effect.



Photogravure.

Survey of India Offices, Calcutta, November 1903.

CARVED SANDSTONE BALCONY (JAROKHA) FROM JODHPUR.

TECHNICAL ART SERIES, 1903.

PLATE XVI.

WOODEN LAMPSTAND COPIED FROM A STONE PILLAR IN MADURA TEMPLE.

IN the great temple at Madura are to be seen a very remarkable series of caryatid figures carved in granite. This plate shews a copy of one of these pillars executed in wood and half the size of the original, the work of the Technical School of Madura. It was specially made for the Indian Art Exhibition held at Delhi 1902-3, where it was intended to be used as a lamp-stand.



Photogravure. Survey of India Offices, Calcutta, September 1903.

WOODEN LAMPSTAND COPIED FROM A STONE PILLAR IN MADURA TEMPLE.

TECHNICAL ART SERIES, 1903.

PLATES XVII and XVIII.

IVORY FIGURE FROM ORISSA.

THESE plates represent a front and back view of a statue of Krishna carved in ivory by Gobind Ratana of Nayagurh about 50 years ago. It is the property of the Chief of the Nayagurh State. The details on the ornamental part are most elaborately executed, and the decorative treatment of the hair seen in the back view is a very fine conception. The figure which stands about 9 inches high shows traces of having been stained in several colours.



Photogravure. Survey of India Offices, Calcutta, September 1903.

IVORY FIGURE FROM ORISSA.



Photogravure. Survey of India Offices, Calcutta, September 1903.

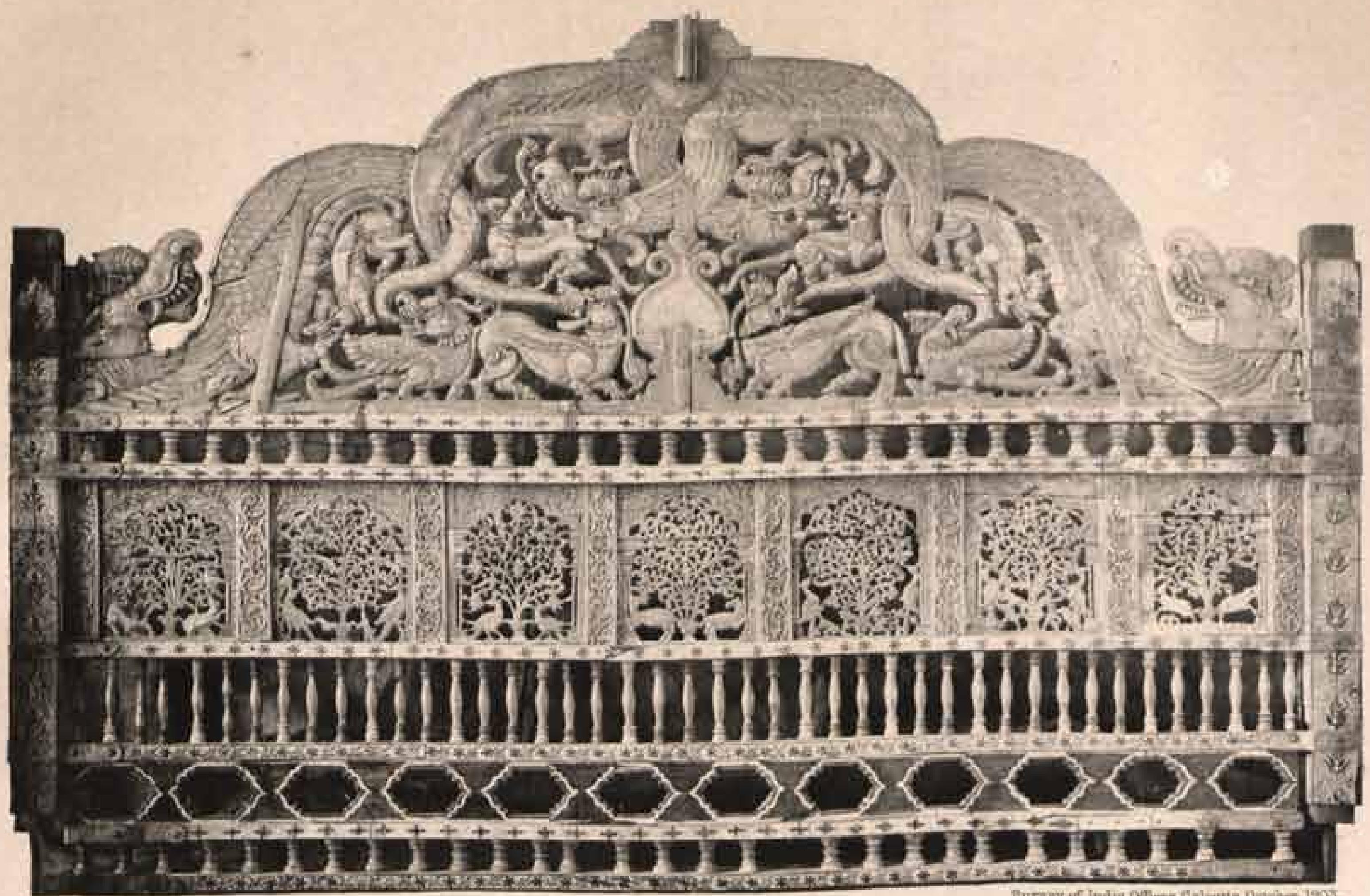
IVORY FIGURE FROM ORISSA (BACK VIEW.)

TECHNICAL ART SERIES, 1903.

PLATE XIX.

OLD IVORY CARVING FROM MYSORE.

THIS is the back of an old ivory settee now in the Palace of Mysore and was probably of local manufacture. It is said to have been made early in the 17th century. With the exception of the uprights at each end, which are veneered, the whole is of solid ivory, the shapes of the tusks being easily discernible in the upper part of the design. The carving shews distinct traces of having been originally gilt-stained and lacquered, the colours used being principally pale-green and a light-red.



Photogravure. Survey of India Offices, Calcutta, October 1903.

OLD IVORY CARVING FROM MYSORE.

TECHNICAL ART SERIES, 1903.

PLATE XX.

COLLECTION OF SOUTHERN INDIAN AND CINGALESE IVORY CARVINGS, ETC.

THESE are from the collection of ivories in the Victoria and Albert Museum, South Kensington, London, and are presumed to date from the 17th and 18th centuries.



Photogravure.

Survey of India Offices, Calcutta, September 1903.

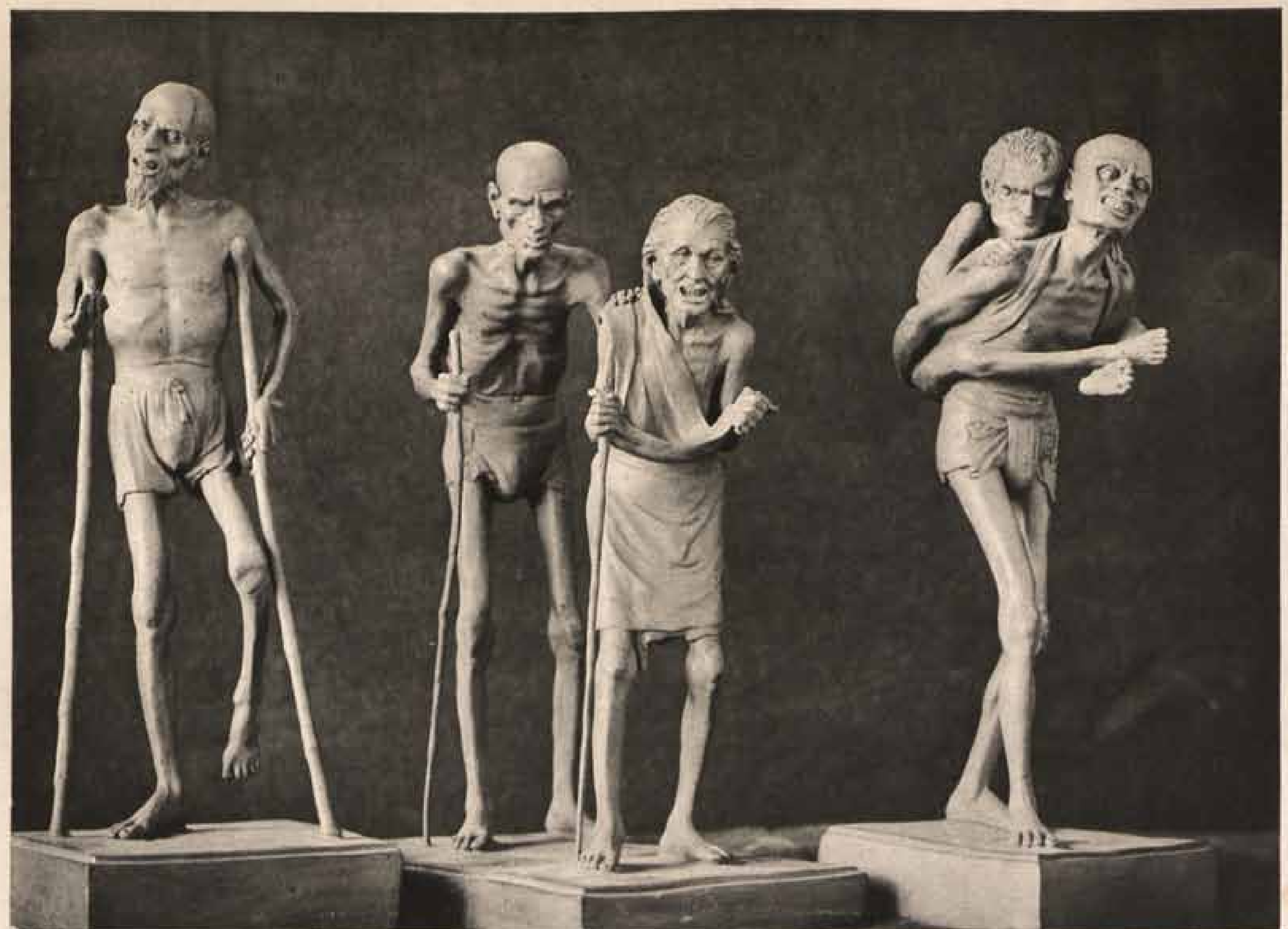
COLLECTION OF SOUTHERN INDIAN AND CINGALESE IVORY CARVINGS &c.

TECHNICAL ART SERIES, 1903.

PLATE XXI.

TERRA COTTA FIGURES FROM LUCKNOW.

THESE are a selection from the work of Bhagwant Singh of Lucknow. He is one of a small group of clay modellers who have been noted for terra cotta of this kind for generations. The number of these men is gradually decreasing, one of the reasons being that their work does not pay. The reproductions on the plate are about two-third the size of the originals, and each would take some weeks to make. Bhagwant Singh sells these from Rs. 15 to Rs. 20 each. Some clever moulders in Lucknow have also commenced to duplicate his productions in plaster-of-Paris, and are thus able to sell very fair copies of his figures at a much lower price. In preparing these models great care is taken to have the clay of the very finest quality and texture. It is then manipulated in what is known the "green" state, that is, a stage between wet and dry. The process is therefore one of tooling or carving, more than actual modellery, and this method is eminently suited to the subjects portrayed. The figures shewn are very characteristic of this craft, but groups of workmen, domestic scenes and the like, are often depicted in the same realistic manner.



Photogravure. Survey of India Offices, Calcutta, September 1903.

TERRA COTTA FIGURES FROM LUCKNOW.

TECHNICAL ART SERIES, 1903.

PLATE XXII.

STATUE OF "PARVATEE" IN PLASTER.

THIS is a specimen of the work executed by Mr. G. K. Mhatre, a past student of the School of Art, Bombay. It is in plaster-of-paris, cast from an original model in clay, and stands about 5 feet high.



Photogravure. Survey of India Offices, Calcutta, September 1903.

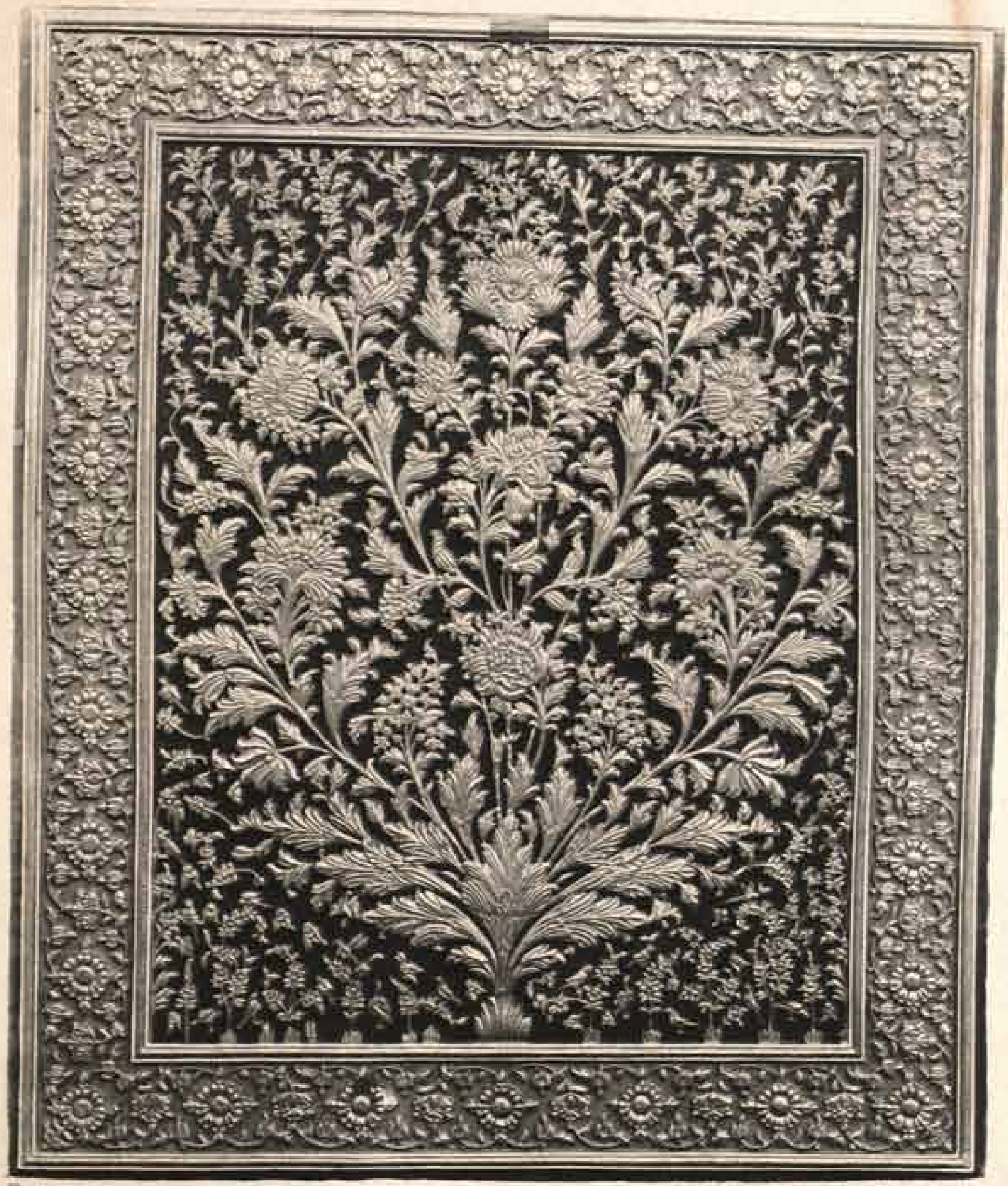
STATUE OF "PARVATEE" IN PLASTER.

TECHNICAL ART SERIES, 1903.

PLATE XXIII.

PAINTED PLASTER DECORATION FROM BIKANER.

A characteristic form of interior mural decoration in parts of Rajputana is a kind of "gesso" work or the application of stucco or "chunam" in the form of ornament to a flat surface of stone or wood. The specimen shewn is on a slab of sandstone and the stucco design was carved and modelled just as the material used was about to set. The panel is gilt and gorgeously coloured in red and blue. It was obtained from Bikaner.



Photogravure. Survey of India Offices, Calcutta, September

PAINTED PLASTER DECORATION, FROM BIKANER.

TECHNICAL ART SERIES, 1903.

PLATE XXIV.

SILVER TEAPOT, BOMBAY SCHOOL OF ART.

THIS is a specimen of silver repoussé executed in the Art Workshop of the Bombay School of Art.



Photogravure. Survey of India Offices, Calcutta, December 1903.

SILVER TEAPOT, BOMBAY SCHOOL OF ART.

TECHNICAL ART SERIES, 1903.

PLATE XXV.

A SILVER BOWL, BURMA.

A study of Burmese silver ware will shew that the relief work on this material resolves itself into two different styles. The older form which is lower, flatter and rather conventional and a more recent developement which is in higher relief and is inclined to be voluptuous and naturalistic in its modelling. This plate shows a specimen of the older form, and the tendency to flatness in the planes of the relief may be noticed.

The method of executing this silver work is in the main similar to that done in all parts of India. The shape is beaten up from small discs of silver, one being taken and hammered out thin and then another added and also beaten until from a disc a saucer shape appears, and from this rises a cup form which finally developes into the finished bowl. The decoration is added by embedding the article in pitch and hammering it out in the usual way, some of the higher reliefs in the modern work being often first beaten out over a block of wood.



Photogravure. Survey of India Offices Calcutta, September 1903.

A SILVER BOWL – BURMA.

TECHNICAL ART SERIES, 1903.

PLATE XXVI.

HUKKAH-BOWLS, ETC., OF JEWELLED JADE.

FIG. 1 is a jewelled dagger, a weapon of great interest said to have been presented with other valuables by Lord Cornwallis to the ancestors of Babu Madho Das of Benares, the present owner. The rubies, emeralds and diamonds with which it is ornamented are very finely carved. The weapon, in addition to its historic interest, is one of great intrinsic value and artistic merit.

Fig. 2 is a carved jade vase, the property of His Highness the Maharaja of Kashmir, and is a trophy of the subjection of Leh. Figs. 3, 4, 5, and 6 are daggers from Rajputana and Central India.

Figs. 7 and 8 are jewelled hukkah-bowls from Udaipur. The former is enriched with carved emeralds, the latter with rubies.



Photogravure.

Survey of India Offices Calcutta, September 1903.

HUKKAH-BOWLS, ETC. OF JEWELLED JADE.

TECHNICAL ART SERIES, 1903.

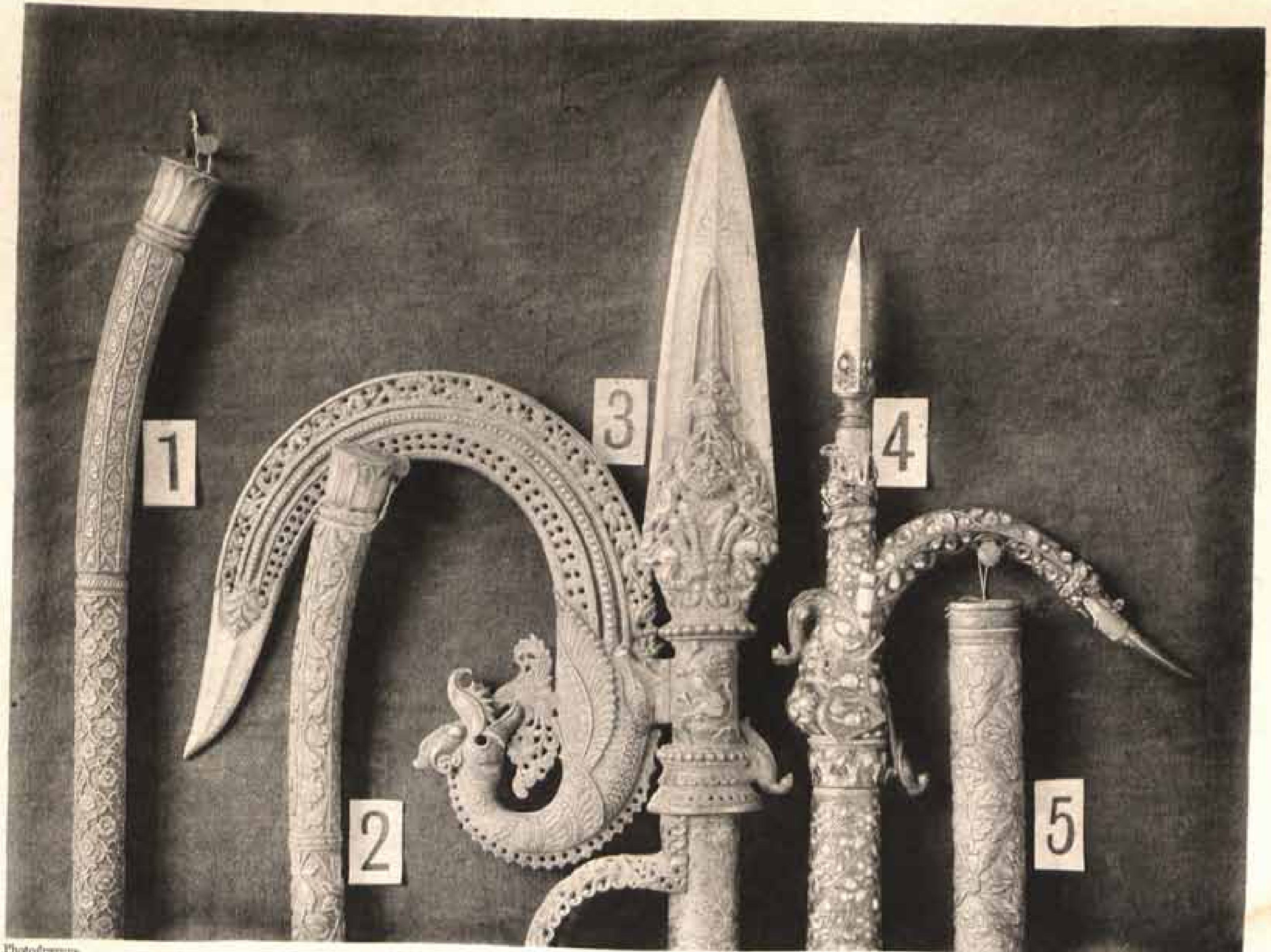
PLATE XXVII.

EXAMPLES OF CHISELLED STEEL.

NOS. 1, 2 and 5 are iron sticks (gedias) the property of His Highness the Maharaja of Bikaner. They are reported to have been made about 300 years ago and to have been procured in the time of Anup Singh as loot from the fort of Aduni in Gujrat.

No. 3 is an elephant goad from Tanjore palace. The handle is damascened in silver.

No. 4 is a similar weapon from the Victoria and Albert Museum at South Kensington. It is richly jewelled and enamelled in the Jaipur style.



Photogravure.

Survey of India Offices, Calcutta, October 1903.

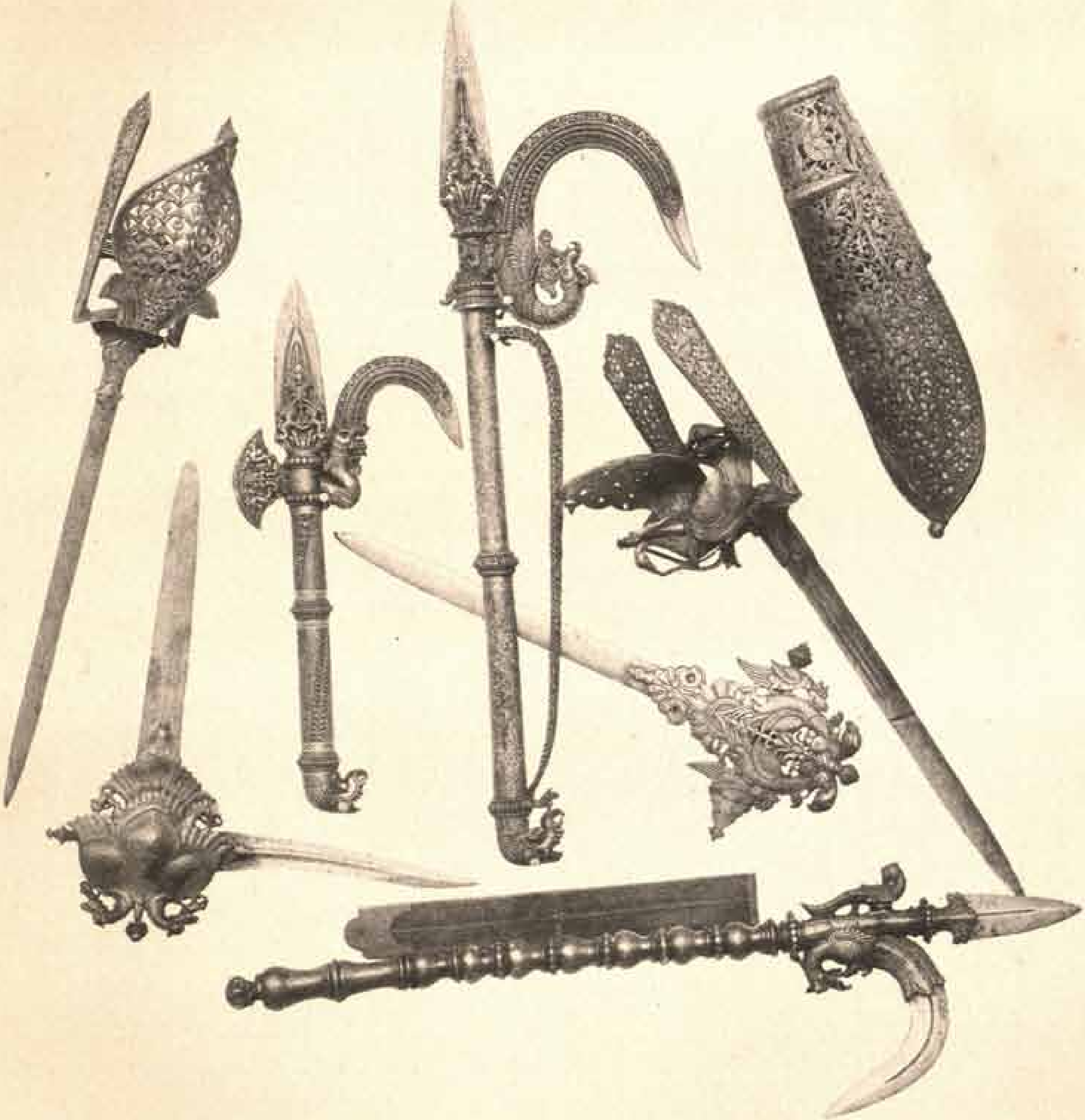
SOUTH INDIAN ELEPHANT GOAD, ETC.

TECHNICAL ART SERIES, 1903.

PLATE XXVIII.

COLLECTION OF ARMS AND ELEPHANT GOADS FROM THE MADRAS MUSEUM.

THESE are all specimens of carved steel originally procured from the palace of Tanjore and now in the Madras Museum. The design is in all cases very fine, and the execution and high degree of finish is particularly noteworthy.



Photogravure. Survey of India Offices, Calcutta, September 1903.

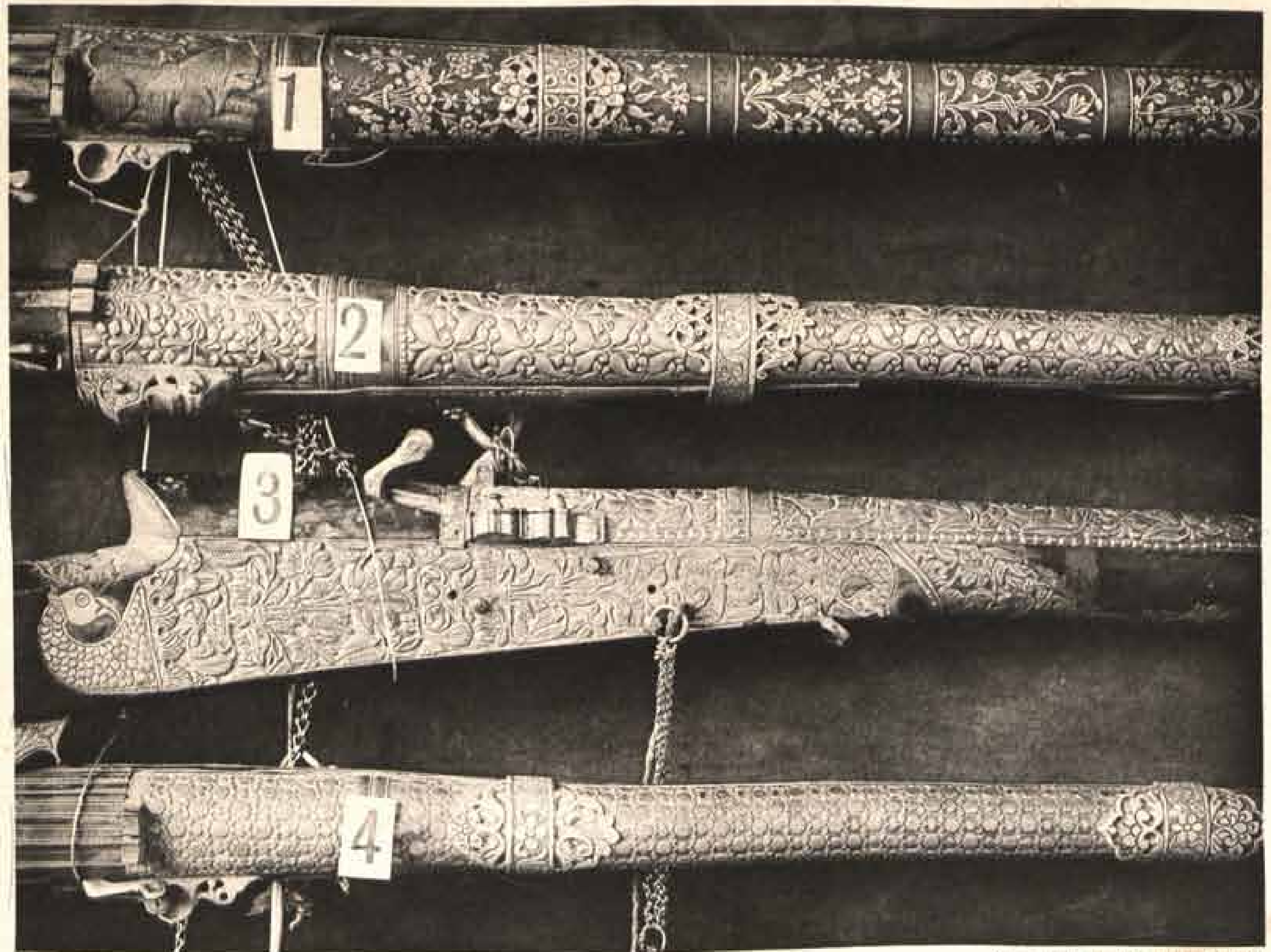
COLLECTION OF ARMS AND ELEPHANT-GOADS, FROM THE MADRAS MUSEUM.

TECHNICAL ART SERIES, 1903.

PLATE XXIX.

GUN BARRELS OF PERSIAN OR MOGUL DESIGN.

THESE are part of a collection from Jodhpur, fig. 1 being decorated with silver encrustations, and in figures 2, 3 and 4 the design is chiselled in the steel. The method of ornamenting the barrel of fig. 1 is a most interesting one and is a process of damascening or "koft" work, known as "Zar Nishan." The pattern is deeply cut in the metal and in the sunk portions pieces of gold or silver about the size of small shot are hammered. These project and are engraved with any details that the design requires.



Photogravure. Survey of India Offices Calcutta September 1903.

GUN BARRELS OF PERSIAN OR MOGUL DESIGN.

TECHNICAL ART SERIES, 1903.

PLATE XXX.

OLD JEYPUR ENAMELS.

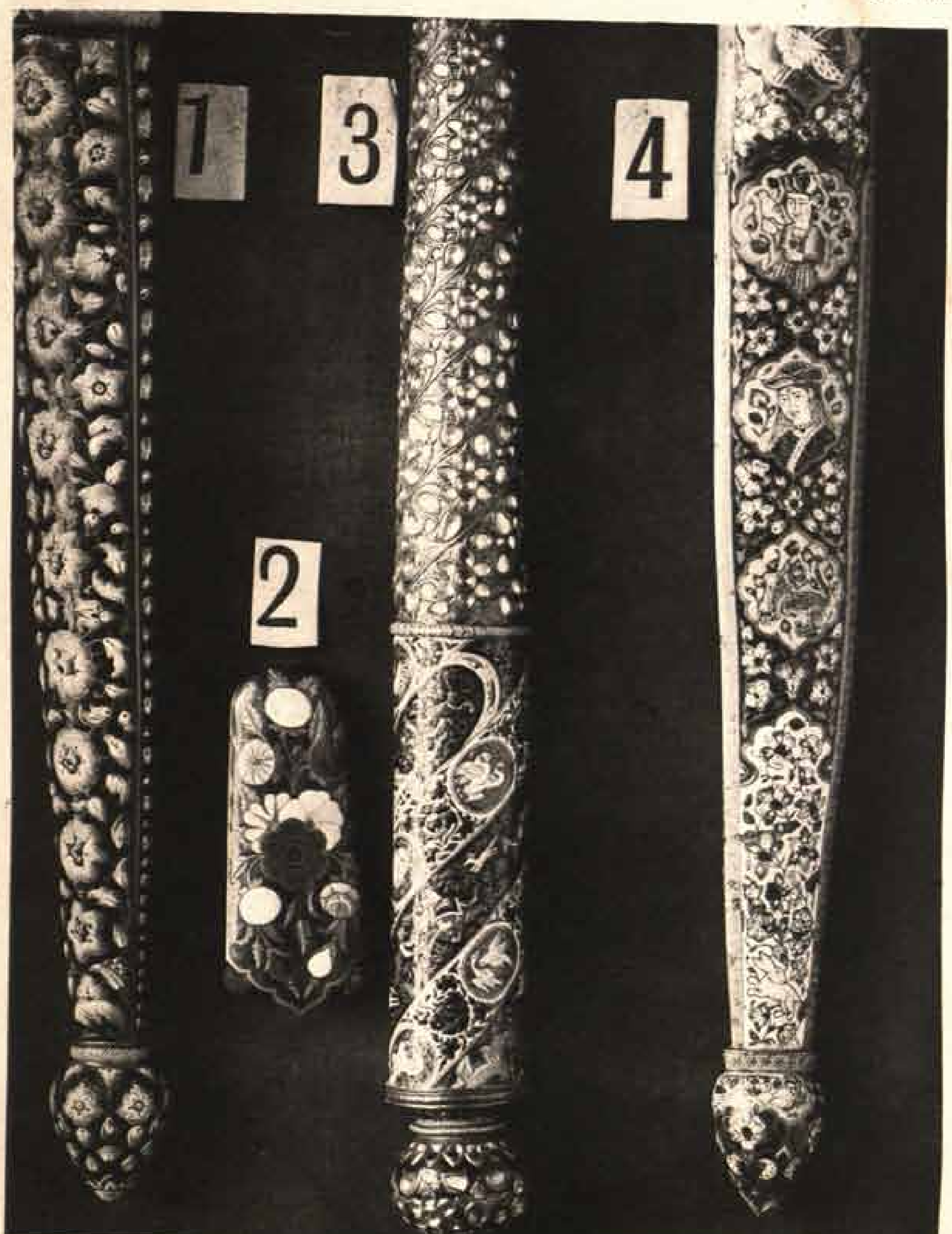
METAL may be decorated with enamel in a variety of ways, but broadly speaking the only method employed in India is that commonly known as "champleve." In this the ground is engraved, chased or stamped out in such a way as to provide depressions within which the colours can be embedded. The best known enamel in India is that manufactured at Jeypur, but a much superior enamelling is done by a family in Bhuj, Kach, which however is very little known. Specimens of a similar class of work are to be found in the States of Bahawalpur in the Punjab and Khairpur in Sind, but the craftsmen in these districts appear to have died out.

Fig. 1 is the scabbard of a dagger, the property of H. H. the Nawab of Bahawalpur. The principal colours are a dark green ground with the flowers in blue and white with red centres.

Fig. 2 is portion of a sword hilt made by Mulji Naranji of Bhuj. The ground of this is green and the flowers are blue, yellow and pink. When engraving the metal for reception of the colours the pattern was left strongly outlined in gold which gives it a very rich effect.

Fig. 3 is the handle of a jewelled and enamelled "ancus" or elephant goad from Jeypur and now in the South Kensington Museum.

Fig. 4 is the property of the Jhalawar State and is interesting on account of the pictorial medallions with which it is ornamented. The prevailing colours of this specimen are pale blue and red.



Photogravure.

Survey of India Offices Calcutta, October 1903.

OLD JEYPUR ENAMELS.

TECHNICAL ART SERIES, 1903.

PLATE XXXI.

IVORY CARVING FROM ORISSA.

PROBABLY one of the finest specimens of Indian ivory carving in existence. Represents a tortoise (back view), is composed of four pieces of ivory and is 8 inches long by 6 inches wide. It was made by one Gobind Ratan of Nayagurh about 50 years ago, and is the property of the Chief of the Nayagurh State, Orissa. The design shews traces of Chalukyan influence. The modelling of the legs and feet and the folds of the skin is very finely rendered. Portions of the article shew traces of staining in various colours.



Photogravure.

Survey of India Offices, Calcutta, December 1903.

IVORY CARVING, FROM ORISSA.

TECHNICAL ART SERIES, 1903.

PLATE XXXII.

PERSIAN BOWL AND HUKKAH-BOTTOMS FROM VICTORIA AND ALBERT MUSEUM, LONDON.

NO. 1 is of hammered copper finely made and the pattern is very delicately chased, and in design and workmanship is much superior to Nos. 2 and 3. These are of cast brass and the patterns are somewhat crudely cut. The back ground is in all cases roughened and shows traces of having been loaded with lac.



Photogravure. Survey of India Offices, Calcutta, October 1903.

PERSIAN BOWL AND HUKKAH-BOTTOMS FROM VICTORIA AND ALBERT MUSEUM, LONDON.

TECHNICAL ART SERIES, 1903.

PLATE XXXIII.

KASHMIR SHAWL.

SHAWLS of the kind shcwn in this plate were for many years produced in Kashmir, hence their name, but in later times this industry has been also carried on in several parts of the Punjab, as Amritsar, Ludhiana, Lahore, Gurdaspur, etc. The general conception of the specimen shewn is a characteristic one and shows distinctly the Persian. "cone" or "flame" pattern known to Kashmiris as a "buta." This feature may be observed in most shawl designs and has been extensively used in many of the arts of Kashmir. In the work of late years the leaf of the chenar or plane tree has taken its place, and the designs generally have suffered much from a meaningless use of this innovation.



Photogravure. Survey of India Offices, Calcutta, September 1903.

KASHMIR SHAWL.

TECHNICAL ART SERIES, 1903.

PLATE XXXIV.

DELHI EMBROIDERIES.

THESE three embroideries were selected from many of a similar nature displayed at the Indian Art Exhibition held at Delhi, 1902-03. The scheme of colour in No. 1 was gold and yellow on a cream velvet ground. The material of No. 2 was a dark coffee coloured velvet, and in No. 3 this was white. The design of the two latter shews that the embroiderer had been influenced not a little by some of the forms to be seen in the Taj at Agra and his colouring was from a similar source.



Photogravure.

Survey of India Offices, Calcutta, September 1903.

DELHI EMBROIDERIES.

TECHNICAL ART SERIES, 1903.

PLATE XXXV.

EMBROIDERIES, CHAIN-STITCH.

FIG. I is portion of an old "shamiana" of maroon-coloured silk with the pattern embroidered in chain-stitch. The article is square in shape and the piece of pattern shewn is repeated in the middle of each side, each corner being also decorated with a somewhat similar design. In the centre is a spirited representation of the shining sun. It is the work of a Kach embroiderer, and was obtained from Bhuj. The actual needlework is in this example somewhat coarse, the embroidery of these parts being noted for its extreme fineness; specimens being occasionally shewn in which the stitch is only visible under a microscope. The colours employed by the Kach embroiderers are very often realistic attempts to reproduce the natural colours of the flowers used in the design. A scheme of crude greens and vivid reds is unfortunately generally the result. The specimen represented in the plate probably originally had the same fault, but time has mellowed the whole into a very charming arrangement of tones and colours.

Fig. II is part of an old "Sozni" from Peshawar also embroidered in chain-stitch. The ground is a cream-coloured cotton, while the pattern is silk, the predominant colours being dark-blue and red.



Photogravure. Survey of India Offices, Calcutta, October 1903.

EMBROIDERIES—CHAINSTITCH.

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